

FACULTY OF MUSIC UNIVERSITY OF TORONTO

OPERA DIVISION

C 90-71;72

Opera Excerpts

Friday, November 23, 1990

Saturday, November 24, 1990

MacMillan Theatre

8:00 pm

PROGRAM

The Elixir of Love
Scene from Act I (in English)

Gaetano Donizetti
(1797-1848)

Nemorino
Adina
Belcore
Giannetta

November 23
Timothy Stiff
Rebecca Poff
Brett Polegato
Hélène Ouellette

November 24
Jeff Wiseman
Sally Dibblee
Brian Nickel
Hélène Ouellette

Stephen Ralls, Musical Director
Michael Albano, Stage Director
Don Tarnawski, Pianist

Così fan tutte
Act I; Scene 2 (in Italian)

Wolfgang Amadeus Mozart
(1756-1791)

Fiordiligi
Dorabella
Don Alfonso
Guglielmo
Ferrando

November 23
Adele Kozak
Karen Olinyk
Jeffrey Carl
Sean Watson
Tsvi Taub

November 24
Sonya Gosse
Catherine Duff
Brett Polegato
Randall Jakobsh
Gregory Carpenter

Richard Fisher, Musical Director
David Walsh, Stage Director
Mark Morash, Pianist

La Bohème
Act IV (in Italian)

Giacomo Puccini
(1858-1924)

Marcello
Rodolfo
Schaunard
Colline
Musetta
Mimi

November 23
Russell Braun
Robert Hennig
Marcos Pujol
Randall Jakobsh
Rebecca Poff
Sonya Gosse

November 24
Jeffrey Carl
Nils Brown
Sean Watson
Brian Nickel
Sally Dibblee
Shelagh Tyreman

James Fraser-Craig, Musical Director (Nov. 23)

Peter Bergamin, Musical Director (Nov. 24)

David Walsh, Stage Director

Stephen Ralls, Pianist

Intermission

The Rake's Progress
Act III; Scene 2

Igor Stravinsky
(1882-1971)

Tom Rakewell
Nick Shadow
Voice of Ann Truelove

November 23
Brian Nickel
Oliver Dawson
Sally Dibblee

November 24
Martin Houtman
Russell Braun
Sally Dibblee

Richard Fisher, Musical Director

Constance Fisher, Stage Director

Stephen Ralls, Pianist

I Capuleti E I Montecchi
Scene from Act II (in Italian)

Vincenzo Bellini
(1801-1835)

Giulietta
Lorenzo
Romeo

November 23
Sally Dibblee
Brett Polegato
Marianne Bindig

November 24
Maggie Brockington
Brian Nickel
Stephanie Petropoulos

James Fraser-Craig, Musical Director (Nov. 23)
Peter Bergamin, Musical Director (Nov. 24)
Constance Fisher, Stage Director
Mark Morash, Pianist

Bluebeard
Act III; Scene 1

Jacques Offenbach
(1819-1880)

Bluebeard
Popolani
Boulotte
Heloïse
Rosalind
Isolda
Blanche
Leonora

November 23
Gregory Carpenter
Randall Jakobsh
Catherine Duff
Larissa Szepetyk
Karen Olinyk
Maggie Brockington
Stephanie Petropoulos
Hélène Ouellette

November 24
Oliver Dawson
Marcos Pujol
Marianne Bindig
Larissa Szepetyk
Karen Olinyk
Maggie Brockington
Stephanie Petropoulos
Hélène Ouellette

Peter Bergamin, Musical Director (Nov. 23)
James Fraser-Craig, Musical Director (Nov. 24)
Michael Albano, Stage Director
Don Tarnawski, Pianist

Idomeneo
Placido è il mar, andiamo

Wolfgang Amadeus Mozart
(1756-1791)

November 23
Chorus of the Opera Division
Sally Dibblee, soprano

November 24
Chorus of the Opera Division
Rebecca Poff, soprano

Die Meistersinger von Nürnberg

Richard Wagner
(1865-1931)

Quintet and Chorus
Chorus of the Opera Division

November 23
Sonya Gosse, soprano
Marianne Bindig, mezzo-soprano
Martin Houtman, tenor
Nils Brown, tenor
Russell Braun, baritone

November 24
Adele Kozak, soprano
Karen Olinyk, mezzo-soprano
Robert Hennig, tenor
Oliver Dawson, tenor
Randall Jakobsh, baritone

Peter Bergamin, Musical Director (Nov. 23)
James Fraser-Craig, Musical Director (Nov. 24)
Stephen Ralls, Pianist

NOTES

The Elixir of Love

Donizetti

In the first scene of the opera, Adina, a wealthy and beautiful landowner entertains her friends and employees by telling them of the legend of Tristan and Isolda in which the knight wins the lady's affection by means of a wonderful elixir. Nemorino, a young man of the village, is in love with Adina who appears remote and disinterested. His hopes have been even further crushed by the appearance of a dashing Sergeant Belcore. While Adina has few initial smiles for the military, Nemorino takes advantage of the sudden visit of a certain Dr. Dulcamara and procures from the old quack a bottle of "love-potion" which he is assured will work the desired effect. As the magic liquid (a bottle of cheap wine) takes effect, Nemorino's spirits soar dramatically. Adina is astonished to find her swain so suddenly merry. Feeling sure that the potion will bring the lady to his feet, Nemorino pays no attention to her, which piques her so much that when Sergeant Belcore returns to renew his suit, she consents to wed him that very day.

Così fan Tutte

Mozart

Two army officers, Ferrando and Guglielmo, are engaged to the lovely sisters Dorabella and Fiordiligi. Their cynical friend Don Alfonso, believing all women faithless, makes a wager that if his instructions are followed, he will prove his point. The deceit begins as Don Alfonso announces that the officers are to leave for the wars and the couples unite in an emotional farewell.

La Bohème

Puccini

Rodolfo and Marcello are found in their cheerless attic bemoaning the absence of the fickle Musetta and the apparently faithless Mimi. Schaunard and Colline join them, bringing a little food, and they all dance gaily to keep up their spirits. In the middle of a mock duel which follows, the door bursts open and Musetta enters in the utmost agitation, announcing that Mimi waits below with hardly enough strength to climb the stairs. All four men help the fragile, half-frozen girl to a bed. When Rodolfo and Mimi are finally left alone, the girl wistfully recalls their first happy days together and seems to fall peacefully asleep.

The Rake's Progress

Stravinsky

Having served Tom faithfully for a year and a day according to agreement, Nick brings him to a gloomy churchyard where he reveals for the first time who he really is and demands Tom's soul in payment. He produces a knife, rope, poison and gun and tells Tom to choose one of these with which to take his own life. While Tom is paralysed with fear, Nick decides to prolong the torture and offers Tom a game of cards. Tom must guess three cards Nick will choose at random. If Tom wins he is free; if not, he dies. Tom guesses the first card correctly, the Queen of Hearts. The second card, to Nick's annoyance, he also guesses by a lucky chance. For the last card, Nick tries to trick Tom by palming the first card again. As Tom is desperately wondering what choice to make, the voice of his former sweetheart comes to him out of the past and he makes the correct choice. Nick has lost his prey, but with what remains of his power, he condemns Tom to insanity.

I Capuleti E I Montecchi

Bellini

Although the literary source for Felice Romani's libretto is unknown, it is apparent that it is not derived from Shakespeare's renowned tragedy. In the late 18th and early 19th centuries, the story of the ill-fated young lovers enjoyed a remarkable diffusion and period popularity. In her bed-chamber, attired for her marriage to Tebaldo, Giulietta muses on an unhappy future. When Romeo enters (having been guided to her chamber by the sympathetic doctor, Lorenzo) the lovers lament their fate. Romeo begs Giulietta to flee with him but she refuses to disobey the wishes of her father. When music is heard from the banquet hall announcing the marriage festivities, Romeo repeats his plea but Giulietta is adamant in her filial loyalty.

Bluebeard

Offenbach

Offenbach's *Barbe-bleu* (*Bluebeard*) was first performed at the Variétés in Paris in 1866. The same illustrious cast which had ensured the phenomenal success of *La Belle Hélène* took part. The legendary Hortense Schneider played Boulotte and Dupuis played Bluebeard. Meilhac and Halévy, librettists of *Carmen*, provided the text for this and fifteen other Offenbach works. Gilles de Resz, a monstrous child-murderer of the fifteenth century, was the inspiration for Charles Perrault's gruesome fairy-tale, *Bluebeard*. In the operetta, he is a light-hearted libertine. The court alchemist, Popolani, is required to despatch each wife as Bluebeard tires of

her. Instead he gives them soporifics and thus assembles a harem of his own. In Act III, Scene 1, Bluebeard brings his latest wife, Boulotte, to be put to death. She confesses to a few casual peccadilloes hoping that Bluebeard will spare her. Popolini goes through his customary chicanery and Boulotte wakens to be greeted by her five predecessors. She leads them in a cry of "Resurrect" and "Up the Dead and Down the Living!" The operetta has a singularly tidy dénouement: Bluebeard marries off his six wives to the six ex-lovers of the Queen of Brittany.

Idomeneo

Mozart

After fighting in the Trojan War, Idomeneo, King of Crete has set off for his homeland. On the voyage, the fleet is ravaged by a fearful storm. To appease Neptune, Idomeneo vows to sacrifice to him the first creature he meets on his native shore. The first to greet him is his son, Prince Idamante. To escape the terrible duty of killing his own son, he decides to send him to Argos with Agamemnon's daughter, Electra. She is in love with Idamante and is transported with happiness.

Die Meistersinger von Nürnberg

Wagner

Hans Sachs, the poet-cobbler, has given his blessing to the union of Eva and Walter, welcomed Magdalene and promoted David into the ranks of the Mastersingers. Led by Eva, the five rejoice at the dawning of new hope and love and depart for the song festival. The entire populace of Nuremberg has assembled to greet the Mastersingers. When Sachs appears, all join in a chorus of acclaim and affection -- the text of which is based on verses written by the poet in 1523.

OPERA DIVISION

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
OPERA DIVISION

presents

A French Trilogy

DEBUSSY: *L'Enfant Prodigue*

MASSENET: *Le Portrait de Manon*

OFFENBACH: *M. Choufleuri*

FRIDAY, MARCH 1

SATURDAY, MARCH 2

FRIDAY, MARCH 8

SATURDAY, MARCH 9

MacMillan Theatre

EDWARD JOHNSON BUILDING

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On Friday evening, Oliver Dawson is singing the role of Tom Rakewell and Brian Nickel is singing the role of Nick Shadow.